



ERB-dom

## CORRESPONDENCE BY THE READERS

Sept. 26, 1967

St. Louis, Mo.

I admire the work you did on the two *Silent Screen* issues, I felt, however, I had had enough on the subject after THE BIG SWINGERS and "A Pictorial History of the Tarzan Movies." Of course, your material was much more detailed and complete. This is the aspect of ERB I find the least interesting — the Tarzan movies. After all, they were all someone else — not ERB's work.

— Bob O'Malley

**Editor's Note:** Reaction to the "ERB and the Silent Screen" article was the most diversified ever seen. Some loved it, others were apathetic, others totally uninterested. One guy wondered why there were no color covers, another thought the #21 cover was "the best" on any issue of ERB-dom.

Nobody located a photo of Elmo Lincoln in a tuxedo that they would loan, but I'm on the trail of a newspaper serialization of *ADVENTURES OF TARZAN*. At this writing, I have not been able to review the 4 reel 3mm SON OF TARZAN serial available for about \$52 from England. If I buy it, would some other fan rent it from me for \$5?

Finally, the following information was inadvertently left out of #21. James K. Pierce was born on Aug. 6, 1900 and now resides in Southern California. Frank Merrill was born on Mar. 21, 1932 and died on Feb. 18, 1966. The exact dates of P. Dempsey Tabler are unknown by me, can anyone else supply them?

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Front cover by Jeff Jones. Back cover by Al Williamson. Interior illustrations p. 1, Neal MacDonald, p. 5, 7, Frank Brueckel, p. 8, Roy G. Krenkel, Jeff Jones, p. 9, 10, Jeff Jones, p. 11, Jim Cawthon

ERB-dom Number 22, Nov., 1967

A non-profit amateur quarterly hobby magazine devoted to Edgar Rice Burroughs & related subjects. Subs: 4 issues \$2, Back issues \$1.11, \$0.50 ea., 12-24, 75¢ ea. Artwork, news & articles on Burroughs are welcome. Second Class Postage Paid at Westminster, Colorado.

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## EDITORIAL

The most recent Sunday newspaper story, *Tarzan and the Persian Lord*, was really magnificent. The story-line was as usual fast paced as always, and the large panels on the 7th and 14th of September showed off the artist's attention to detail and action. The Syndicate is to be highly praised for making it a full page strip again, and we are anticipating the forthcoming *John Carter of Mars* strip with much excitement.

Indeed, it has been a fabulous year for Burroughs fans, what with the *Land That Time Forgot* in Cinerama, and those two fabulous Tarzan movies, *Tarzan the Terrible* and *Tarzan at the Earth's Core*. We understand that the latter was such a big success, that Harryhausen has been contracted to design some other weird creatures for the next film, which will also take place in Pellucidar. The cameras crew has just returned from the Australian desert where they filmed the outdoor scenes for *The Warlord of Mars* which Leigh Brackett recently scripted. *Moon Maid* is next. . . .

. . . . Yes, fellow ERB fans, I wish I could make such a report as that, but, alas, I cannot. And yet, these things are possible. . . if only ERB, Inc. and Bob Hodas would really think about it. . . . work on it. . . . try. . . .

— Camille E. Canadasus, Jr.

## ERB-dom Table-Talk

by Cas

This is our first color cover from Jeff Jones, and one of the few Venus/Amtor illustrations ever used in any ERB-dom. The two color Barsoom covers will be on the next issue, out in a few weeks.

This is also our first article by the well known ERB researcher, Frank Brueckel. While some portions of his article, AMTOR REMAPPED, may be a bit complicated, given a little thought, it seems to make sense to me. But I'm no cartographer!

We're very pleased to present the "missing" illustrations for I AM A BARBARIAN, and point out they are reduced to the same size they would have been if they had been used in the book!

The Harry Heinz' article is one that he wrote for us a few months before he had to resign from ERB-dom's staff.

BUILDING A BURROUGHS COLLECTION and getting together a BURROUGHS BOOK CHECKLIST has been an ambition of mine for several years. I can tell you that it was only after almost a dozen revisions and rewritings that I arrived at the article and the checklist, and a determination to continue the idea in other issues of ERB-dom.

Thanks are due Stuart Teriter for informing me of Scogginus, and to others for bits and pieces and photos for House of Info.

Camille Canadasus, Jr.—Editor & Publisher

P. O. Box 350, Evergreen, Colorado 80439 USA  
Associate Editors John F. Roy(Canada), Michael Rennick(Illinois). Contributing artists: Neal MacDonald(N.J.), Jeff Jones(N.Y.), Subscriptions, back issues & moral support: (Mrs.) Mary Canadasus, British Rep. James Belton, Winchester, Hants, Eng.

# AmTor Remapped



by

FRANK J.

BRUSCKEL

EDWARD RICE BURROUGHS gives us a chart of the southern hemisphere of AmTor -- Heaven to earth-men as Venus -- which appears on the endpaper of each of the four completed books of the Venus series, and is referred to here as Fig. 1. In *The Reader's Guide to Science and Fantasy*, Dave Van Arnam reminds us that "we have only Cervantes' word" that this map represents the southern hemisphere of the planet, and that for certain reasons Sapir's assertion may be open to argument; nevertheless we take the statement as true for lack of opposing evidence.

We are presented with an interesting little problem through the fact that Fig. 1 depicts AmTor as it is conceived by its inhabitants. Because the double layer

of dense cloud which encircles their world forbids them any knowledge of the vast outer universe, they think of their world not as a sphere spinning in space, but as a huge circular plate, slightly concave so that it is somewhat thinner in the center than around the edge, floating on a sea of fire.

The AmTorians divide the surface of their disk-world into three major zones by means of two imaginary concentric circles drawn around its center. The inner or "Small" circle has a radius of about one-third that of the disk, and encloses the central circular zone known as *Strobol*, the "hot" or tropical region; thus it is apparently roughly equivalent to our Tropics of Capricorn. Between the Small Circle and the outer or Great Circle, whose radius is about twice that of the Small Circle, or roughly  $2/3$  that of the whole disk, lies an

angular area called "Tribol" or "warm region," corresponding approximately to our south temperate zone, the entire angular area, from the Great Circle to the supposed "edge" or "rim" of Astor, is called "Kertol" or "cold region," but "cold" only in a relative sense, since Astor in general is much warmer than the earth because it is far nearer the sun. The Great Circle therefore is evidently analogous to our Antarctic Circle, and the "rim" of Astor is presumably the south pole of Venus.

Tan Arman points out in the Guide that Napier seems rather confused about the real significance of the Small Circles: sometimes he thinks of it as the boundary between the tropical and the "south temperate" zones of the planet (i. e., considers it the southern tropic of Venus), and on other occasions speaks as if it were the planet's equator, separating the northern hemisphere from the southern (LOG OF VENUS, p. 136).

Napier's perplexity about what the Small Circle is really supposed to represent is quite pardonable. On our Earth the equator, the two tropics, the two polar circles, and the poles are defined and fixed by certain astronomical observations. On the cloud-covered surface of Venus such observations are out of the question, so it is unlikely that the Small and the Great Circles have any particular astronomical meanings. Presumably, then, they are either arbitrary divisions between major climatic zones, or they are derived — purely for reasons of cartographic and navigational expediency — by some undescribed process of mathematical extrapolation from localized geodetic (I suppose I should say "aphoristic") surveys. It is indeed possible that the Small Circle of Astor is the equator of Venus. Tan Arman objects that this would put Tribol, the "tropical zone," entirely in the northern hemisphere instead of equally divided between the northern and southern halves of the planet; but let us bear in mind that the distribution of land and water on Venus may be such that the northern hemisphere is generally warmer than the southern, so the hottest belt of the planet would lie north of the equator.

All the same, admitting this possibility, I share Tan Arman's view that, however, the Small Circle, lies north of the actual equator of Venus and can be regarded as practically equivalent, climatologically, to our Tropic of Capricorn. Napier too usually seems to lean toward this interpretation despite his manifest uncertainty on the matter.

This hypothesis implies that the equator lies somewhere inside the central circular area called Tribol — if it can be placed on the map at all. There appears to be a tacit assumption on the part of practically everyone that the equator of Venus is represented by the central point of the Astor map, and that the chart covers precisely the northern hemisphere of Venus, from equator (center) to pole (rim). But a number of considerations suggest that this may be a case of conclusion-jumping.

In a somewhat hurried search of the literature, I find no place where Napier states as a definite fact that the Cytherean<sup>7</sup> equator is denoted by a point at the center of the map of Astor, or that the boundary of the map is supposed to represent the actual south pole of the planet, though in several places (LOG OF VENUS: 66, 28; LOGON OF VENUS: 15, 187) he clearly

assumes this to be true. On pp. 89 — 95 of PIRATES OF TIME, Tanus tells Napier that no one has ventured very far into either Tribol or Kertol, so far as he knows, no Amerian has ever actually reached either the equator or the south pole. Hence if these places are presumed to be on the map of Astor, it is only by virtue of mathematical extrapolation — just as our own geographers make maps and globes with the North and the South Poles *marked* on them, long before these points were reached by explorers. But in view of their distorted conception of their world and their utter ignorance of astronomy, it is extremely doubtful that the Amerians entertain any ideas corresponding to "equator" and "pole". In their shade Astor has a "Center," but this center is not necessarily what we would call the "equator"; and Astor has a "Boundary" or "rim," but this need not be identical with what we call the "south pole". The concepts of "equator" and "pole" are foreign to the Amerian mind; they are notions which we earth-men (including Carson Napier) insist upon projecting into the picture simply because they are basic elements of our own astronomical and geographical thinking. Consequently we have no good reason whatever for presuming that Fig. 1 shows exactly the southern hemisphere of Venus. It is entirely possible that the blank central portion of Tribol includes part of the planet's northern hemisphere (in which case the equator would be a third, innermost circle around the center, as hypothesized by Dale Broadhurst, whose map of Astor I will mention again a bit later), or on the other hand it may be that the center of Tribol is not as far north as the equator of Venus — in which case Napier's hypothesis that the equator is not even a dot on the map (LOGON OF VENUS, p. 66) cannot be called incorrect.

Similarly, it may be that the Amerians' imagined "edge" of their world is not as far north as the planet's south pole; in this event the pole would be depicted as a circle lying around and outside of the map boundary. But again, perhaps the "anorographical" have pushed their survey-extrapolations too far, and placed the hypothetical limits of their disk-world in some non-existent region "beyond" the actual south pole.<sup>17</sup> At this point I invite your attention to the details of the map near its circular border. We note first that coastlines in Kertol are drawn with dotted lines to indicate that they are uncertain. In other words, they represent conjectures, not definite knowledge, and may be extremely inaccurate at the map boundary. Second, we observe that the bounding circle of the map is touched in some places by land areas, and in some places by seas. Now if the conjectured coastlines are correct, then the boundary of the map cannot possibly be the south pole of Venus, because the true pole is actually a point, and therefore is located either on a land mass or in a sea — but not both on land and on water. Confining, if we assume that the bounding circle is to be identified with the planet's south pole, then either none of the Amerian oceans touch it, or else there is a thin band of water completely surrounding the map just inside the boundary, and the depicted coastlines are certainly erroneous.

Two distance scales are given with EBB's map (a fact which seems to be largely ignored, oddly enough), one in Amerian units, one in miles. If we apply the latter scale to a radial line from center to boundary, we find that the distance from Center to Rim comes out to just 10,000 miles. Now, Venus has a diameter of about 14,000 miles, so its circumference is a little over 28,000 miles, and the length of a quadrant, from equator to pole, is one-quarter of a circumference, or approximately 6000 miles. Therefore, if we presume the scale to be correct and take the boundary of the map

<sup>7</sup> It is true that on cloud-covered Venus one might establish the equator and the poles by some purely mechanical experiment like the Franklin Pendulum, but such an experiment is useless for defining the tropic and polar circles.

<sup>17</sup> Technically, the correct word is "Venerian" (not "Venerian"), but because of the unpleasant suggestiveness of this term, in recent years the word "Cytherean" has come into increasing usage in scientific literature. It is derived from Cytherea, one of the many ancient names for the Goddess of Love.

to be the south pole, then the center of Antor is some 150° northward of the pole, i.e., at about 60° N. (I am of course using earthly degrees.) The Great Circles lie about 1600 miles or 45° north of the pole, near 45° S lat., and the Small Circle is another 3100 miles or so northward, at only 15° S lat. If we suppose the actual pole to be outside the Rim, the center of Antor lies even further north. In particular, if we identify Nevar with the planet's equator, as Napier does in LOST, p. 171, then the center of Strabol must be placed at 63° N, the Great Circle at 45° S, and the Rim at 35° S.

Personally, I do not find such results very plausible. The overall impression which one gathers from

The Histories is that the Small and the Great Circles are lines of demarcation between principal climatic zones, extrapolated from local surveys; that Strabol is essentially the equatorial zone of Venus, Karbol the south polar zone, and Trabol the intermediate south "temperate" zone. If so, then the scale of miles given with the map is highly suspect. It could in fact be valid only along radial lines of the chart if this were drawn on an "equidistant" azimuthal projection. Certainly HED's Antor map is on an azimuthal projection, but there are many varieties of such, and we have no clear indication for preferring one to another. Hence I feel that there is ample justification for ignoring the scales of distance provided in Fig. 1.

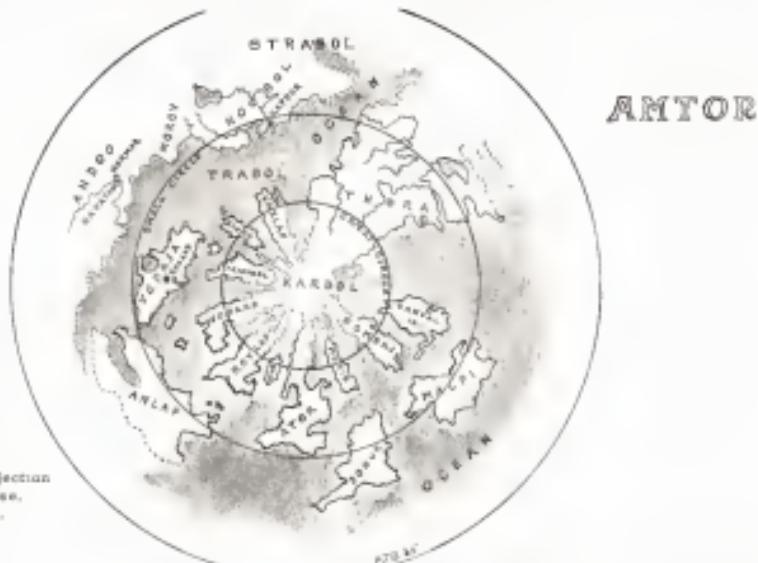


Fig. 2  
ANTOR  
Unspecified  
azimuthal projection  
South polar case.  
Scale unknown.

The upshot of all this is simply that Fig. 1 can be interpreted in almost any way that suits our individual fancy. If Dave Van Arnam chooses to place the equator of Venus at the dead center of Antor, and the south pole at the Rim, no one can justly say him nay. By the same token Dale Broadhurst can with equal right draw the equator of Venus as a circle of radius  $\frac{1}{4}$  inch around the center of the chart.

The fact that the south pole of Venus—point—is represented in Fig. 1 by a circle enclosing the map, and that the equator—a circle—may be a dimensionless point at the center, has apparently occasioned some head-scratching among HED fans over the question of how to convert this map into a more familiar form.

As Van Arnam writes in the *Quidder* . . . There is the question of how one could possibly turn the endpaper map into something that can be read in ordinary Earth fashion. . . And again . . . I had long thought this problem was insoluble short of analysis by a ten-story-high computer. . . In *Barrenlands and Thuria*, Vol. III, combined Nos. 1-3-9, Dale Broadhurst says, . . . To reduce HED's map to a projection that we earthlings would understand seemed almost impossible.

I know from my own experience in many cases that the mind has a tendency to complicate a given problem into a muddle of confusion, perhaps because it attempts at

the very outset to grapple with all aspects of the situation simultaneously, instead of sorting them out and dealing with them one at a time. If we don't pause at first sight of the problem, we often discover that the apparent difficulties are more fanned than real, and sometimes it even happens that after a little reflection the "impossible" problem metamorphoses into something almost idiosyncratically simple. Let me quote Van Arnam again:

" . . . it turns out to be rather simple, actually—conceptually, at least, if not physically." He goes on to say that in a conversation with Don Wilhein, the latter) . . . pointed out the similarities in distortion to an ordinary Mercator projection — i.e., the polar regions are wildly over-sized ( . . . Greenland looks bigger than Australia) and the equatorial regions are squashed down way under-sized. . . The equatorial distortion is a little more extensive on the Map of Antor, but the polar regions instantaneously become recognizable.

"It only remains, then, for us to drop a line from the center of the Rim to the Rim, slice, stretch the Map into rectangular shape. And — there's a Mercator projection of the Southern Hemisphere of Antor!"

Well, not quite, Dave. If the map were drawn on a

this sheet of very strong and elastic rubber, so the suggested operation could be carried out in practice, thus you would certainly end up with a cylindrical projection of Astor, but it wouldn't be a Mercator projection. What sort it would depend upon the particular azimuthal projection on which EBB's map is "really" drawn. If you take the circular boundary of EBB's chart to represent the south pole, then your final rectangular map will show the pole as a horizontal straight line; but on the Mercator projection the poles lie infinitely far away to the top and the bottom of the map. All cylindrical projections magnify east-west distances increasingly as we approach a pole, but the Mercator and some others also impose an increasing stretch on north-south distances, which the Van Arnam projection does not. The Van Arnam cylindrical projection is more likely to be an "orthographic" or "stereographic" one, or — since Burroughs probably intended radial distance-units on his chart to be uniform from Center to Rim — most probably a "simple cylindrical" projection. Before undertaking to construct the Van Arnam projection, let's glance at some other approaches.

Dale Broadhurst writes in [85]: "For areas the size of a hemisphere of Venus, the polyconic projection is the easiest to draw of the least distorted methods of projection. I decided from the beginning not to add a southern hemisphere." He assumes that the equator can be shown as a circle of radius  $\frac{1}{2}$  inch around the Center of EBB's map, and that the Rim is the south pole, and then proceeds to describe the steps by which he converted the Burroughs map into the one which appears on pp. 14 and 15 of the [reader], showing the southern hemisphere of Venus divided into an "easterly" and a "westerly" half. (I take it that the map as published was drawn by Bruce Wood, but from the accompanying discussion I gather that Broadhurst constructed the original.) Actually it is not a "polyconic" or even a "simple conic" projection, for these terms refer to certain mathematical techniques of transferring a spherical surface to a plane; but Broadhurst's method has nothing to do with these techniques, and his map should simply be called "Broadhurst's projection". Let me emphasize that this does not imply that Dale's map is incorrect. It is just one of the infinite variety of ways in which the surface of Astor may legitimately be represented on a sheet of paper. Unfortunately Dale's description of the process by which his map was made is a bit obscure about the crucial features of the whole business — the exact coordinate system he imposed on EBB's map, the system adapted for his final map, and the transformation-relationship between the two systems.

Perhaps because I never found the Venus books quite as engrossing as the Mars, Europa, and Pallasidur series, I had never paid much attention to the Astor map until I read Van Arnam's introduction to the Astor section of the Guide and discovered that the map seemed to pose a real puzzle. That aroused my interest, so I hunted out the map for examination.

The first thing to strike me was the fact that EBB's map is already essentially in a form which has become increasingly familiar with the development of intercontinental air transport during the past twenty years. This is the projection known as the "equidistant azimuthal" (north polar case), and you can find it in almost any world atlas published in recent years. In this construction the center of the map is the north pole, the world's meridians are straight radial lines, and parallels of latitude are equispaced concentric circles around the north pole. The south pole is the circular boundary of the map, and the center is a circle passing midway between the center (north pole) and the edge (south pole). Antarctica is a rugged rim of land stretching clear around the chart.

Suppose we had such a map of the planet Venus — the entire sphere. Now let's lift out the central part of the chart, say the portion within  $30^\circ$  or so of the

south pole, so as to leave an empty circular space in the middle. Then we shrink the remaining annular map radially inward, uniformly everywhere, until the empty circular space has become a point. What we end up with is just Burroughs' map of Astor. The same imaginary process can be applied to any other azimuthal projection centered on the north pole.

Since most of the mapped portion of Astor lies in the southern hemisphere of Venus, we would of course prefer an azimuthal projection centered on the south pole, for in Burroughs' map the east-west distances become ever more exaggerated as we move outward from the Center toward the Rim. By centering the chart on the south pole we will be compressing transverses (circumferential) distances near the pole and expanding those near the equator, which is closer to the true state of affairs.

The transformation is simplicity itself, but before we start let's fix a few ideas. First, imagine yourself standing on some point (any point) of EBB's chart between the center and the Rim, facing toward the center, i.e., "north". Then "north" is behind you, toward the Rim, and "east" is to your right, that is, "east" is the counterclockwise direction around the center; "west" means clockwise around the map. We mark an arbitrary "Prime Meridian" on the chart, i.e. a straight line from center to boundary (it makes no difference where we place it) and measure angles (longitudes) around the center from this line. Angles measured eastward (counter-clockwise) will be considered positive; those measured westward (clockwise) will be regarded negative. Now we make one hypothesis, namely, that distance-units remain constant along the chart's radial. However, we make no assumption that the center is the equator of Venus, or the Rim the south pole.

The location of any point  $P$  on the map can be specified by means of two numbers,  $r$  and  $\theta$ , where  $r$  represents the distance of the point from the center along a radial line, and  $\theta$  is the angle around the center measured from the Prime Meridian to the radius through  $P$ , positive if measured counterclockwise, negative if clockwise. For the Center we have  $r = 0$ , and for all points of the Rim  $r = R$ , where  $R$  is the radius of the boundary. All other points will have values of  $r$  between these two extremes. For the Small Circle we have (as nearly as I can measure)  $r = 0.41 R$ ; for the Great Circle,  $r = 0.72 R$ .

On a fresh sheet of paper we now proceed to draw a circle of radius  $R$ , and drop a Prime Meridian from the center to this circle. Within the circle we will map Astor. Points on this new map will also be located by plane polar coordinates  $r'$  and  $\theta'$ , but we want EBB's Center to be the Rim of the new chart, and EBB's Rim to be the new Center. That is, we want  $r = 0$  to become  $r' = R$ , while  $r = R$  must take the new value  $r' = 0$ . Obviously this is accomplished by simply putting  $r' = R - r$  in general. Hence on our new map the Small Circle will have the radius  $r' = R - 0.41 R = 0.59 R$ , while the Great Circle shrinks to the radius  $r' = R - 0.72 R = 0.28 R$ . In effect we are flipping all the radii of EBB's map end for end, so what points near the Center of his chart are carried out near the Rim of ours, while points near his Rim are brought in correspondingly near our Center. Points along a circle passing midway between EBB's Center and Rim will remain midway between Center and Rim on the new chart. Now imagine yourself standing at a point of the new map, facing "north". This time "north" means toward the Rim, and "south" toward the Center. "East" is still to your right, but as you are now facing outward from the center, "to the right" means clockwise, and "to the left" (westward) means counterclockwise. Thus our new chart not only reserves north and south relative to EBB's map, but also east and west. Consequently any counterclockwise angle  $\theta'$  on the original map of Astor becomes the clockwise angle  $\theta' = -\theta$  on the new map. The transformation of points from EBB's map to ours may thus be written symbolically,

$$(r, \theta) \rightarrow (r - r_0, -\theta),$$

where the arrow  $\rightarrow$  may be read "becomes" or "changes into."

The result of this elementary transformation is shown in Fig. 1. Observe that the relative positions of Antarctic localities are still precisely the same as before. Radial distances - units are the same in both maps, but as any small area of the inner portion of EBB's map is carried to the outer region of ours it expands transversely, so that it subtends the same angle to the center as originally. Conversely, as any small part of KARBOL in Fig. 1 is brought in toward the center of Fig. 2 it shrinks transversely in direct proportion to its change in distance from the center. Angular distances measured around the center remain unaltered. It is noted that I do not identify the Center of Fig. 2 with the south pole of Venus, because it is not certain that the Rim of Fig. 1 can be so identified; nor do I say that the Rim in Fig. 2 is the equator, because we have no assurance that the equator is the Center of Fig. 1.

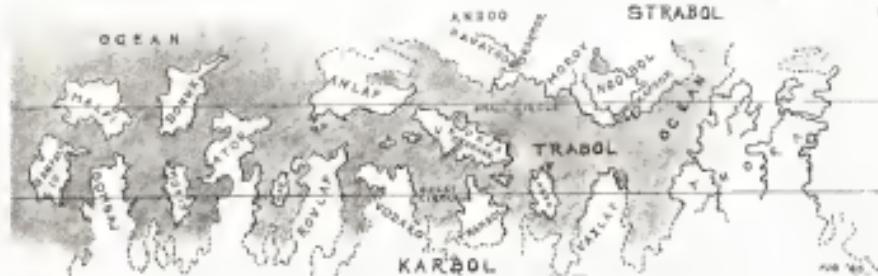


Fig. 1 AMTOR (Southern Hemisphere) - Van Arnam Cylindrical Projection. Scale unknown.

### III

David Van Arnam would like a cylindrical projection of AMTOR. It isn't hard to do.

Taking EBB's map, we first draw a radius from Center to Rim and divide this "Prime Meridian" into any convenient number of equal steps - say ten or twelve. Then we draw a series of concentric circles around the Center, using the successive divisions on our initial line as radii. Next, either with the aid of a protractor or by a succession of bisections, we divide the circumference of the map into a suitable number of equal arc-segments (there ought to be at least 24), starting and ending at our "Prime Meridian", and join the end of each segment to the Center with another radius. In short, we begin by superposing on Fig. 1 a plane polar coordinate system. Notice that in doing this we make no hypothesis concerning the projection on which the Map is "really" drawn, nor do we make any assumptions about what the Center and the Rim of the Map are "really" supposed to represent on the surface of Venus. Our polar coordinate mesh is purely a technical device to aid in redrawing the Map.

Our next procedure is to construct a rectangular frame in which the vertical edges on both sides represent our "Prime Meridians"; they should be of the same length as the radius of the circular map, or some simple multiple thereof, and are now divided into the same number of equal steps that occur on each radius of EBB's chart. The horizontal bottom line of our rectangle represents the Rim of the original map, but its length is arbitrary - it need not be equal to 2 $\pi$ R, the circumference of the original map. I would suggest a length of 36 (i.e., approximately 37R) so the width of the rectangle is three times its height. This will leave transversal (east-west) distances in the middle part of the map about equal to what they

are on the original, for the circumference of a circle passing halfway between Center and Rim in Fig. 1 is  $\pi$ R. The top border of our rectangle represents the Center stretched into a horizontal line.

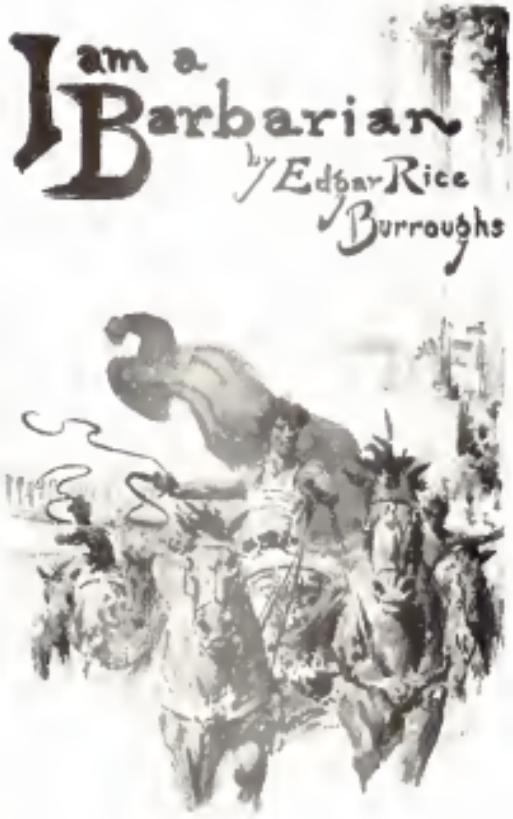
Divide the top of the rectangle into the same number of equal segments that divide the Rim of Fig. 1, and from the end of each segment erect a perpendicular up to the top border. These, of course, are just the various radii which we drew into our polar coordinate system for Fig. 1. Join corresponding division-marks on the two sides of the rectangle by horizontal lines, and we now have a rectangular network which corresponds exactly to our polar network. If the height of the rectangle is equal to the radius of Fig. 1, then vertical (north-south) distances on the rectangular map will be equal to radial (north-south) distances on EBB's map. All that remains now is to transfer carefully the details in each little segment of EBB's chart to the corresponding small rectangles of the second map. In Fig. 1 the small areas immediately around the Center are pie-shaped, whereas in Fig. 3 the corresponding small areas are rectangles; but as these areas are blank space in Fig. 1 this poses no difficulty whatever.

An identical map can be obtained from Fig. 2 by precisely the same process, except that the Rim of Fig. 2 will be the top border of the rectangular chart.

If, as seems likely, Burroughs want radial distances units on his chart to remain invariant from Center to Rim, then Fig. 3 is a "simple cylindrical" projection of AMTOR, one of the general family of cartographic forms which includes the well-known Mercator.

Now, we don't need any electronic computers or high-fidelity mathematics to change EBB's Anticar map into a more easily recognizable form - just a careful look and a little logic.

ON THESE THREE PAGES ARE THE ORIGINAL ROY KRENKEL DUST JACKET SKETCH SUBMITTED TO ERB, INC. FOR "I AM A BARBARIAN" AND FIVE FINISHED INTERIORS BY JEFF JONES THAT WERE NOT USED. THEY ARE REPRODUCED HERE COURTESY OF ROBERT M. HODES, VICE PRESIDENT OF ERB, INC. -Editor



(Frontispiece)



"We would listen to his tall tales"



"He struck me!"



"I pounded him into a pulp"



"I leaped toward the front of the loge, stepping full upon the fat stomach of a senator"

# The Sinking of Lady Alice and Titanic in 1912

by Henry Hardy Meiss

By far the most sensational news event of 1912 was the sinking of Britain's pride, the brand-new White Star liner Titanic on April 15th.

Edgar Rice Burroughs was working on Tarzan of the Apes in Chicago at the time. Like all Americans, he was doubtless profoundly shocked by the tragic details as well as by the enormous magnitude of the disaster.

The accident occurred on the Titanic's maiden voyage, as she struck an iceberg in the darkness just off the Grand Banks of Newfoundland while making her first approach to the western hemisphere as the largest and most glamorous ship afloat. She was built to be "unsinkable," but she sank that tragic morning with the loss of over 1,500 lives, many of them prominent socialites.

Burroughs finished Tarzan of the Apes, and went on to write The Gods of Mars. Then, eight months after the Titanic went down, he began in December, 1912 his first Tarzan sequel, The Return of Tarzan, completing it in January.

The harrowing accounts of the survivors in the Titanic's lifeboats had been published in the papers, of course, at the time of the disaster. Later in the year, American readers and writers were digesting a second round of more detailed reminiscences as they appeared in magazines and books. The results of the official inquiries on both sides of the Atlantic were also serving to keep public interest alive.

Small wonder then, that more than one novelist was thereby inspired to work shipwrecks and life-boat ordeals into his latest plots. E. R. B. was no exception, and with his next story that lent itself to the locale (Earth), he followed suit. In The Return of Tarzan we encounter the first of Burroughs' life-boat scenes; more shipwrecks would follow in succeeding novels.

I will leave it to someone else to check actual 1912 source materials which Burroughs may have used in gathering "color" for "The Wreck of the Lady Alice" in The Return of Tarzan. Let me draw attention to two parallel passages, however. The first is from chapter six of Walter Lord's A Night to Remember (Holt, 1955), which drew on the original 1912 eyewitness accounts.

Down, down slipped the Titanic's bow, and her stern swung slowly up. . . . The slant of the deck grew so steep that people could no longer stand. . . .

A steady roar thundered across the water as everything movable broke loose. There has never been a disaster like it — 29 boilers, . . . 800 cases of shelled walnuts . . . huge anchor chains, . . . tons of coal, 5 grand pianos . . . two reciprocating engines, . . .

The Titanic was now absolutely perpendicular . . . she stood straight up in the air. . . . Out in the boats, they could hardly believe their eyes. . . . nobody dreamed it would be like this — the unearthly din, the black hull hanging at 93 degrees. . . .

Two minutes passed, the noise finally stopped, . . . she began sliding under. . . . as she glided down, she seemed to pick up speed. . . . When the sea closed over the flagstaff on her stern, she was moving fast enough to cause a slight gash.

The second passage, which I quote without further comment, is from chapter thirteen of The Return of Tarzan (McClurg, 1945):

For five minutes the Lady Alice had been settling rapidly by the bow. Already her stern loomed high in the air, and foothold on the deck was of the most precarious nature. She carried four boats, and these were all filled and lowered away in safety. As they pulled rapidly from the stricken little vessel Jane Porter turned to have one last look at her. Just then there came a loud crash and an ominous rumbling and pounding from the heart of the ship — her machinery had broken loose, and was dashing its way toward the bow, tearing out partitions and bulkheads as it went — the stern rose rapidly high above them, for a moment she seemed to poised there — a vertical shaft protruding from the bottom of the ocean, and then swiftly she flew headlongmost beneath the waves.

In one of the boats the brave Lord Tennington wiped a tear from his eye. . . .



# BUILDING A BURROUGHS COLLECTION

by Cas

## AN INTRODUCTION TO FIRST EDITIONS AND BOOKS IN PRINT

Edgar Rice Burroughs has had 76 tales of fiction published. 75 of them in 68 first edition books, and 1 in magazine form only.

Of these 68 first edition books, 1, EE, is in paper covers. Another, GF, does exist in hard cover, but the "book" is so small (4 x 4.5 inches), the type so minuscule and the edition so limited, that the paper cover edition is a more reasonable alternative. In addition, GF and EE are in matching heavy gold paper, 1 x 10 inches, in print, at \$2.50 each from the House of Greystoke.

Of the remaining 66 first editions, the 2 Tarzan Twins books, TTw and TJBJ are also rather out of the ordinary. Both are basically children's books of Tarzan, and both had odd publishers. TTw by Volland, even in 7 editions, is scarce, and is a slim volume, 6.5 x 8.5 inches. It is, however, profusely illustrated in full color. TJBJ by Whitman is a large 7 x 9.5 inch volume, with rather simple illustrations, and is considered rare in either Whitman edition. A reasonable alternative would be TARZAN AND THE TARZAN TWINS by Canaveral Press, as it contains both TTw and TJBJ in a single volume. In addition, it is in print at \$3.50 and beautifully illustrated by Roy G. Krenkel.

There now remains 64 first editions, 7 of which are still in print. They are BTME by Science Fiction & Fantasy Publications, SP, TMD, JCM, TTP and TG by Canaveral Press; and IAB by ERB Inc. The first is \$5, the Canaveral's \$1.50 each, and the latter is \$6. These 7 first editions comprise 13 tales. JCM contains "John Carter and the Giant of Mars" and "Skeleton Man of Jupiter." TTP contains "Beyond the Farthest Star" (both parts), "The Resurrection of Jumber Jaw" and "The Wizard of Venus." TG contains "The Quest of Tarzan," "Tarzan and the Champion" and "Tarzan and the Jungle Murders."

This leaves 57 first editions which contain 58 tales. All 57 are out of print—they can no longer be purchased at their original publication price. However, at this writing, ERB Inc. does have 3 of the 58, TFL, LG and EV available for \$2.50, \$3.75 and \$7.50 respectively, each in almost new condition. This is a "special offer" however, and may be withdrawn at any time.

The remaining 54 first editions are definitely out of print, and available only through second hand book dealers or from individual collectors.

At this writing, the only hard cover volumes still in print are all 24 Canaveral Press editions, 1 Dover edition (LTF/MM4), 3 Whitman editions (TA, TCG and TFC), 4 ERB Inc. editions (LAB), 1 SFFP edition (BTME), and 12 GKD editions (TA thru TLF). These 42 volumes (there are 2 duplications, LTF & MM4) contain 48 of the total 76 tales, and include the 7 first editions discussed earlier. (Note: Actually, 2 of these 48 tales are also obtainable in two separate anthologies.

both in print, a World Pub. Co. volume at \$6.50 and a Holt Rinehart & Winston volume at \$5.50.)

All the Canaveral volumes are \$3.50 each, the Dover volume is \$3.75, the Whitman volumes are \$9 each (and they are somewhat abridged), and the GKD volumes are \$1.95 each.

However, since most collectors of ERB prefer the older volumes, none of these 42 volumes are actually desirable from the collector's standpoint. The only exceptions are the first editions described above. (Note: Some collectors collect Burroughs illustrations, and this will be the subject of a future article in this series.)

There are three basic types of paper cover editions, the quality paperbacks from Dover, the booklet or pamphlet paperbacks from House of Greystoke, and the traditional pocketbooks from Ballantine, Ace, Four Square, etc.

The 5 Dover paperbacks are all still in print at \$2 or \$3.75 each, and contain 13 tales. The 3 House of Greystoke booklets are still in print, GF and EE at \$2.50 each and TFO at \$3.50. The latter is an excellent example of what House of Greystoke can do.

Burroughs is currently available from four different pocketbook publishers, Ballantine and Ace in the US, and Four Square and Dragon in England. Ballantine has 24 of the Tarzan tales, all 11 of the Mars titles, plus WC, AD, LL and M still in print at \$0.75 each, except for M, which is 75¢. Ace has 36 different books, but actually only 33 tales, and some of their volumes are reported to be out of print. But the entire set is still available at one look, at 45¢ each.

The British pocketbook field is dominated by Four Square, who seem determined to keep everything in print. Their latest editions have cover art that is entirely different from their earlier editions. Dragon pocketbooks have just begun to come out, but it's anticipated that they will do many more.

By combining or print hard cover editions with in print paper cover editions, the maximum number of tales obtainable at this writing is 69 of the total 76. The 7 remaining tales exist in 5 out of print books and one 1939 magazine. They are

**THE DEPUTY SHERIFF OF COMANCHE COUNTY**  
ERB Inc. (hard cover only)

**THE OAKDALE AFFAIR & THE RIDER**

ERB Inc., GGD (hard cover only)

**THE GIRL FROM HOLLYWOOD**

Mac, Meth (hard cover); PA (pocketbook)

**THE OUTLAW OF TORN**

McC, GGD, Mith (hard cover), Mith, PA (paper cover)

**THE BANDIT OF HELL'S BEND**

McC, GGD, Mith (hard cover); PA (paper cover)

**THE SCIENTISTS' REVOLT**

*Fantastic Adventures*, Vol. 1, No. 2, July, 1939 (mag.)

The next article in BUILDING A BURROUGHS COLLECTION will discuss the out of print volumes.

(TA1) TARZAN OF THE APES	McC G-2 G-3 Bkt GBD G-2 G-3 G-5 -6 MGS WM Mkt -2	McC Tar Hws AS GA FS -2 BB -2 HS BB
(TA2) THE RETURN OF TARZAN	McC G-2 G-3 G-4 G-5 -6 Bkt GBD G-2 G-3 G-4 MGS Cee Mkt	McC Tar Hws AS GA FS BB -1 BB
(TA3) THE BEASTS OF TARZAN	McC G-2 G-3 G-4 GBD G-2 MGS Cee Mkt	McC Tar FS AS BB BB
(TA4) THE SON OF TARZAN	McC G-2 G-3 G-4 G-5 -6 Bkt GBD G-2 BCH TNC Mkt -2	McC Tar Hws AS/TA Gce BB BB
(TA5) TARZAN & THE JEWELS OF OZ	McC G-2 G-3 G-4 G-5 -6 Bkt GBD G-2 G-3 G-4 MGS	GA FS AS BB
(TA6) JUNGLE TALES OF TARZAN	McC G-2 G-3 G-4 G-5 -6 MGS	Tar FS FS BB
(TA7) TARZAN THE UNTAMED	McC G-2 G-3 G-4 G-5 -6 MGS Mkt	GA FS BB
(TA8) TARZAN THE TERRIBLE	McC G-2 G-3 G-4 G-5 -6 MGS Mkt	GA FS BB
(TA9) TARZAN & THE GOLDEN LION	McC G-2 G-3 G-4 G-5 -6 MGS	Tar FS FS BB
(TA10) TARZAN & THE ANT-MEN	McC G-2 G-3 G-4	BB
TARZAN THE ANT-MEN has a hyphen, negative variant used by Mkt		
(TA11) THE TARZAN TWINS	PFV G-2 G-3 G-4 G-5 -6 G-7 Cee (CP)	GA FS -2
(TA12) TARZAN, LORD OF THE JUNGLE	McC G-2 G-3 G-4 G-5 -6 G-7 Cee	GA FS BB
(TA13) TARZAN & THE LOST EMPIRE	McC GBD Mkt Cee	GA FS BB AS BB
(TA14) TARZAN AT THE EARTH'S CORE	McC GBD Mkt Cee CP	GA FS BB AS BB
(TA15) TARZAN THE INVINCIBLE	McC GBD Mkt Cee CP	GA FS BB AS BB
(TA16) TARZAN & THE GOLDEN LION	ESP G-2 G-3 GBD BB	GA FS -2
(TA17) TARZAN & THE CITY OF GOLD	ESP G-2 G-3 GBD BB whs -2 PP	GA FS -2
(TA18) TARZAN & THE LION MAN	ESP G-2 G-3 GBD Mkt whs	GA FS BB
(TA19) TARZAN & THE LEOPARD MEN	ESP G-2 G-3 GBD Mkt whs	GA FS BB
(TA20) TARZAN & THE TARZAN TWINS	ESP G-2 G-3 GBD Mkt whs	GA FS -2 BB
TARZAN & THE GOLDEN LION has a hyphen, negative variant used by Mkt		
(TB1) TARZAN CONQUERS	WB G-1 G-2 GBD Mkt Mkt	GA FS BB
(TB2) TARZAN & THE FORBIDDEN CITY	ESP G-1 G-2 GBD Mkt Mkt	ESP G-2 GA BB BB
(TB3) TARZAN THE MAGNIFICENT	ESP G-1 Mkt	GA FS -2 BB
(TB4) TARZAN & THE FOREIGN LEGION	ESP G-1 Mkt	GA FS BB Mkt
(TB5) TARZAN & THE MADMAN	CP	BB FS -2
(TB6) TARZAN & THE CATTAWASOCH	CP	BB FS
TARZAN & THE CATTAWASOCH has a hyphen, negative variant used by Mkt		
(TM1) A PRINCESS OF MARA	McC GBD ESP Mkt	McC GA FS GBD BB (Pvt)
(TM2) THE GODS OF MARA	McC G-2 GBD ESP Mkt CP	PA FS BB
(TM3) THE CHAOS OF MARA	McC G-2 GBD ESP Mkt CP	PA FS BB
(TM4) MIRNA, MAID OF MARA	McC G-2 GBD ESP Mkt CP	PA FS BB
(TM5) THE CHIEFS OF MARA	McC G-2 GBD ESP Mkt CP	PA FS (Dvt) Acp BB
(TM6) THE MASTER MIND OF MARA	McC G-2 GBD ESP Mkt CP	PA FS (Dvt) Acp BB
(TM7) A FIGHTING MAN OF MARA	McC G-2 GBD ESP Mkt CP	PA FS (Dvt) Acp BB
(TM8) WORLDS OF MARA	ESP G-2 G-3 GBD Mkt	BB FS
(TM9) SYNTHETIC MEN OF MARA	ESP G-2 Mkt	BB FS
(TM10) CLARA OF CATHOL	ESP G-2 Mkt	BB FS
(TM11) JOHN CARTER OF MARA (II)	CP	BB FS
(TM11) JOHN CARTER OF MARA (II) is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TC1) AT THE EARTH'S CORE	McC GBD Mkt CP	Ac (Der)
(TC2) PELLICULAS	McC GBD Mkt CP	Ac (Der)
(TC3) TARZAN OF PELLICULAS	McC GBD Mkt CP	Ac (Der)
(TC4) BACK TO THE STONE AGE	ESP CP (GBD G-2 Mkt)	Ac
(TC5) LAND OF TEKRA	ESP CP	Ac
(TC6) SAVAGE PELLICULAS	CP	Ac
(TC6) SAVAGE PELLICULAS is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TF1) FORGOTTEN OF VENUS	ESP G-2 G-3 G-4 GBD Mkt CP	PA Ac (Der) FS
(TF2) LOST IN VENUS	ESP G-2 G-3 GBD Mkt CP	PA Ac (Der) FS
(TF3) CAISON OF VENUS	ESP G-2 CP	GA Ac FS
(TF4) ESCAPE ON VENUS	ESP CP	Ac FS
(TF4) ESCAPE ON VENUS is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TG1) THE MUCKER	McC G-2 GBD CP (Pvt)	BB
(TG1) THE MUCKER is the MAN WITHOUT A SOUL, a separate book by Mkt.		
(TG2) THE GIRL FROM HOLLYWOOD	McC G-2 G-3 Mkt	BB
(TG3) THE LAND THAT TIME FORGOT	McC GBD Mkt G-2 CP (Pvt)	BB
(TG3) THE LAND THAT TIME FORGOT is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TG4) THE CAVE GIRL	McC GBD CP Mkt	PA (Der) BB
(TG5) THE BANDIT OF HELL'S BEND	McC GBD Mkt	PA
(TG6) THE ETERNAL LOVER	McC GBD Mkt	PA Ac
(TG7) THE MOON MAID	McC GBD CP (Der)	PA (Der) BB
(TG7) THE MOON MAID, negative variant is used by Ac		
THE MOON MAID, negative variant is used by Ac		
(TM8) THE MONSTER MEN	McC GBD Mkt	BB
(TM9) THE CITADEL OF TORN	McC GBD Mkt	BB
(TM10) THE WAR CHEEF	McC GBD Mkt	BB
(TM11) THE MONSTER MEN	McC GBD CP	BB
(TM12) JUNGLE GIRL	ESP GBD G-2 Cee	BB
(TM13) APACHE DEVIL	ESP GBD	BB
(TM14) THE GORGON AFFAIR	ESP GBD Mkt	BB
(TM14) THE GORGON AFFAIR is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TM15) THE RIBBON	ESP GBD Mkt	BB
(TM16) THE LAD AND THE LION	ESP GBD	BB
(TM17) THE DEPUTY SHERIFF	ESP GBD	BB
(TM17) THE DEPUTY SHERIFF is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TM18) THIRTY AND THE MAN EATERS	ESP GBD	LAX
(TM18) THIRTY AND THE MAN EATERS is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TM19) TALES OF THREE PLANETS	CP	LAX
(TM19) TALES OF THREE PLANETS is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TM20) TALES OF THREE PLANETS - BEYOND THE FARTHST STAR	CP	LAX
(TM20) TALES OF THREE PLANETS - BEYOND THE FARTHST STAR is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
(TM21) THE GIRL IN THE PARKER	CP	BB
(TM22) THE SCIENCE-FICTION EXPERT	CP	BB
(TM23) THE SCIENTISTS' FAIR	CP	BB
(TM23) THE SCIENTISTS' FAIR is an abridged edition in Massmarket ed. of P. C. Wohl Pbk. Co.		
The science fiction short story has never been published in any other form.		
This is a new title.		
All trademarks, titles or names are different, of course. Copyright changes are: MGS/MKT in CP & MGS/MKT in BB.		
TARZAN & THE LAND OF HIDDEN MEN, ETERNAL LOVER is Ac's ETERNAL SAVAGE. The others are Mkt or are indicated.		

## CHECKLIST OF BURROUGHS BOOKS IN ENGLISH

by Cax

Abbreviations of HB Publishers

Ac - Ace Books, Inc.
AMP - American Publishing Corporation
AS - Editions for the Armed Services, Inc.
BB - Ballantine Books, Inc.
BCH - Brattle Columbia News Co., Ltd.
BL - 20th Century, The Sunday News
BR - J. L.布雷特
BS - Bantam Books
Cax - Caxton Publishing Co., Inc.
Cee - C. Lee Cee
CP - Caxton, Canadian Press
Cat - Cassell & Co. Ltd.
Cen - C. C. Cen
Del - Del Publishing Co., Inc.
Dov - Dover Publications, Inc.
DS - Desperadoes
EDB - Edgar Rice Burroughs, Inc.
FS - Four Square Books Ltd.
GA - Gardner Allrighted (abst)
GAD - Grosset & Dunlap
HD - House of Grayson
L&L - Lloyd & Lee
MC - Macmillan Company
MPS - Metropolitan Books Inc.
McC - A. C. McClurg & Co.
MCH - Macmillan, Cheltenham & New York
MIS - Macmillan & Sonnet
Mkt - Markham & Co. Ltd.
Obh - Obhain Press Ltd.
PM - Phoenix Allrighted (abst)
PS - Phoenix Allrighted (abst)
PPV - P. F. Vallard Company
PP - Popular Products Ltd.
PS - Peter Smith
SPF - Science Fiction & Fantasy Publishing
Tal - Talbott-Talchard
TNC - Texaco News Company, Ltd.
WC - The Wilson Co.
WRA - W. H. Wilson & Co. Ltd.
WRC - Whitman Publishing Co.

### AN EXPLANATION OF THE FORMAT

The basis of this checklist is Edgar Rice Burroughs first edition, of which there are 46. They are listed by series, in chronological order of first edition publication in the first column. Letters in parentheses are abbreviations for first book, unless stated otherwise from later editions; numbers in parentheses indicate number of reprints since that volume.

(S) Although the text of British editions of TARZAN and first edition of MARS and MOON MARS differ from the original US edition, they are not considered full editions of different stories, since the basic plots are the same (the traditional).

The middle column shows the major publishers, in not necessarily strict chronological order of publication. Numbers after publisher's name indicate additional editions since that book's first publication. For instance, although I do not list the first edition of TARZAN, I do list the first edition of TARZAN, and the first edition of TARZAN.

Chronologically, such republishing is normal since and value of readings are the same or less than the original price, but not of course the original price.

The right-hand column is paper edition number.

The first edition is referred to as L. No. 1, etc.

Abbreviations and numbers refer to various editions, etc. etc.



by Cas

39. TARZAN AND THE GREAT RIVER... release date Sept., 1963. Produced by Wy Wantaub. Directed by Robert Dey. Screenplay by Bob Barbash, from story by Bob Barbash & Lewis Reed. Based upon the characters created by Edgar Rice Burroughs. Released by Paramount Pictures. In Panavision and Color. Filmed in Brazil.

Tarzan..... Mike Henry

This has to be one of the most uncomplicated and beautifully photographed Tarzan movies ever made. The color shots of the many animal and jungle scenes is really outstanding, but the plot is so simple that it was thoroughly understood by my children ages 4 & 5.

Some of the larger press book ads infer "plot complications", but they did not appear in the movie. To quote: "TARZAN... is barehanded combat with a wild jaguar... escaping vicious man-eating river pirahnas... trapped by a blasting volcano... braving the savage tribes... and risking his life to save his woman"! I saw no volcano at all, and the Doctor Ann Phillips was definitely NOT "his woman"!!!

The plot is that Tarzan [Mike Henry] has been summoned by his old friend, the professor [Paulo Gracindo] to go up river and subdue an ancient jaguar cult led by Barcana [Rafer Johnson]. On his way, he meets with Captain Sam Bishop [Jan Murray] and his shagunate Pepper [Margaret Padilla, Jr.] and hitches a ride on their old river boat. They soon hear of another attack by Barcana. Tarzan goes ahead to investigate, and rescues Dr. Ann Phillips [Diana Millay] who escaped the attack. Tarzan beats off a few attacks by Barcana's warriors, and finally does hand-to-hand combat with Barcana himself at the jaguar cult's base.

Some of the better scenes are Tarzan travelling on the jungle alone and the fuel oil drum defiance. This tom known as Baron, that lion without a tail tip still looks rather ludicrous.

I am even more convinced that Mike Henry looks like the real Tarzan. His build, coloring, general appearance and acting ability seems to fit the character well. It's too bad we'll see him only once more.

Poster art is some of the best I've seen for a Tarzan movie. Two full color paintings are used, Tarzan standing with bow, Tarzan swinging on vine with girl.

## The BURROUGHS BROTHERHOOD

by Cas

C. E. Scoggins would never have thought of himself as a member of the Edgar Rice Burroughs Brotherhood. But three Central and South American jungle adventure novels, while not quite as rousing as ERB, warrant his inclusion in the club.

Born in Mazatlan, Mexico in 1888, Scoggins moved to Texas where he attended the University of Texas. His early years were spent in selling hardware, but his interest in Central and South American Myth and archaeology was already developed. Then, a chance meeting with the famous mystery writer, Mary Rhinehart, resulted in a try at writing fiction.

Soon he was a regular contributor to *The Saturday Evening Post*, a resident of Boulder, Colorado and author of *THE RED GODS* (A.L.L., a sci-fantasy adventure story of South America).

But Scoggins' interest in ancient Mayan and Inca civilizations had grown, and he was soon fascinated with the often fantasized theory that the Mayans migrated from Atlantis to the New World. He researched in the Univ. of Colorado, was active in political affairs in Boulder and died in December, 1955.

This interest resulted in three novels: *THE HOUSE OF DARKNESS*, Bobbs-Merrill, 1931, *THE HOUSE OF DAWN*, Appleton-Century, 1935, and *LOST ROAD*, Doubleday, Doran, 1941. Each of these books is an excellent example of what is commonly known as a "lost race" fantasy (Burroughs can be credited with over a dozen such "lost race" novels, mostly in the Tarzan series), for an underlying theme of each of them is that of a surviving race of Mayans, Incas or Atlantians.

*DARKNESS* tells the story of the discovery of an ancient Mayan city, yet inhabited, in the jungles of Yucatan by a young adventurer and his friend, Christopher Kane, a huge blond-bearded man, whom the Mayans think is their Fair God, Kukulcan, finally returned.

*DAWN* is the story of a young engineer-adventurer's discovery of the long lost lost lost gold and its strange Indian guardians in the Amazonian homeland.

*ROAD* is a loose sequel to *DAWN*, and concerns itself with the locking of a degenerate bearded white race on a hidden plateau at the headwaters of the Amazon by a young archeologist, and his struggle to survive.

This is escape reading in the ERB tradition, and the sure of wonders and mystery is accentuated by Scoggins' archaeological accuracy and smooth writing style. Though all 3 books are rather scarce, they are worthy members of a Burroughs Brotherhood library.



Mike Henry in TARZAN AND THE GREAT RIVER

# DUM DUM 8 and NYCON



Robert M. Hodges



Frank Frazetta



Jeff Jones



Harold Foster

by John E. Ray

The 25th World Science Fiction Convention, otherwise known as Nycon 3, was held in the Statler-Hilton Hotel, New York City, from Aug. 31 to Sept. 4. I would say it met with no better than average success.

The Galaxy of Fantasy Show and the Art Show were both excellent, the Star Trek preview was well attended, and many of the costumes at the Ball were well worth seeing. Two ERB characters were represented amongst a host of other Fantasy and Science Fiction characters. This latter event, I feel, was spoiled by having the participants mingle with the spectators prior to the show. Why not have them appear from behind a curtain, so as none are seen until they appear on the stage.

As for the Dum-Dum, we had the usual banquet, with artists Hal Foster and Frank Frazetta as Guests of Honor. A special guest at the Head Table was Mr. Robert M. Hodges (he-dee), the new general manager and vice president of Edgar Rice Burroughs, Inc.

As speakers, both Foster and Frazetta proved they are good artists, however they were most gracious with their autographs. Each received an engraved roosevelt in appreciation of his contribution to the world of Edgar Rice Burroughs.

Mr. Hodges spoke of his trip to eastern Europe in an effort to drum up business in that area, and he displayed a copy of the long awaited I AM A BARBARIAN. The book was published Sept. 1, 1957 by ERB, Inc.

After the luncheon efforts were made to hold a round-table discussion between the fass and Mr. Hodges, but it was rather disjointed. This sort of thing needs organization, something which I feel was lacking this year. However, it was nice to have the opportunity to meet old friends once more.

The Convention itself opened badly with malfunctions with the registration, and while the twelve elevators were there a staff of three operators at any one time made this method of transportation most miserable. The campaign promises of the Baycon group for 1958 were most attractive, and I only hope they live up to them when we meet at the Claremont Hotel in Beverly, Calif. next year.



Sherry and John Jackson as Dian the Beautiful and Grah the Hairy One, Winners at Nycon 3 Costume Ball for the "Most Authentic Costume".

## HOUSE OF INFO

by Cox

The biggest news since last issue is that Russ Manning, longtime artist for Gold Key's TARZAN, has been appointed to take over the Sunday and daily newspaper Tarzan strip. Mr. Hodges of ERB Inc. says that "Russ plans to continue on the OK Tarzan issue." (For a photo of Russ, see ERB-dom #12, page 5.)

Word is that the Tarzan TV series are dead, but Goldin will still do 4 Tarzan issues per year, and Manning will do 5 a year. Mike Royer is doing art pieces from JTT for Korak, and he takes Korak #20 and #21. Manning will ink #22.

The British Dragon series of ERB includes 4 titles so far: TA, RT, ST, ST, with TJO in 2 parts, TQ and TAM due out now and some more titles planned. Each has new cover art, modern but good.

Four Square has re-released 6 titles: TA, TAM, TQ, T1, TCG, TLEM, TMD, but these with new cover art. Four more are due out now: JTT, T2, TQ and TC. Artist's name is unknown, but art is excellent!

The World Adventure Library Tarzan comic was short lived: 4 issues reprinting old Dell art. TV Tarzan continues to appear, latest issue is #34.

Although I've not seen the 12 new G&D Tarzan titles, I understand they are a matched set.

Two more Japanese ERB titles are out, PV and FMM, both with great 2 page color frontispieces.

Ben Ballantine says no definite publication dates for OUTLAW OF TORN or I AM A BARBARIAN yet.

The New York Sunday News, Sept. 24, 1957 has "Tarzan Home" article, it's on Ron Ely off the set. Varsity for Sept. 15 & 20 have articles on Tarzan, movie reviews and TV series review respectively.

Witeng #3 has part II of the Reed Crandall ERB portfolio W. Wood, Bx 582, Amherst, N. Y., N. Y. 10223. B. E. Goodrich has a large full color display stand of Tarzan & animals for P. F. Fluek kids shoes.

MIS International of New York City has 20 line-cardsed companies producing Tarzan merchandise in a 4 page booklet. Most sound very childish.

Amoco Plastics Corp. has a Tarzan model set, a plastic kit, advertised in color on DC comic backs.

A significant omission for last issues HI was a set of 6 Tarzan bubble gum cards, each numbered, and each with a different "hit" story & color scene.

Finally, in Japan there's a foot high mechanical Tarzan toy that walks about and gives the yell!!!

### CORRECTION

In the House of Info column of ERB-dom #19, I described the then new stationery of ERB, Inc. and mentioned that Ben King of Beasts/The Man-Eater was absent from the list of ERB works listed on the letterhead. It has since been pointed out by two ERB fans that there are other omissions and errors. The Efficiency Expert and Tarzan and the Tarzan Twins with Jed-Bel-Ja, the Golden Lion are absent, as are a number of unpublished stories. Perhaps most significant is the inclusion of "The Warlords of Mars". -Editor



Walt  
Williams